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ABSTRACT

Designed as a resource for elementary teachers, this booklet contains proven classroom activities and lesson plans as well as a human resource guide to help incorporate music into the K-6 curriculum. Fourteen lesson plans grouped by grades K-3 or 4-6 comprise the first section. For each lesson instructional objective, time estimate, materials, procedures, and additional activities are provided. Sample activities involve creating an advertising jingle, designing futuristic instruments, producing a story tape with sound effects, interviewing a musician, and setting up a "musical instrument rental corner" in the classroom. A second section, on resources, lists recommended classical recordings, Vermont community and state organizations and contact people, dance resource people, recommended field trips, and an overview of the Vermont Council of the Arts. (LP)

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A MUSIC HANDBOOK FOR
ELEMENTARY CLASSROOM TEACHERS

BY

KARLEEN I. TEPLY

1981

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PREFACE

This booklet is designed to be used by elementary classroom teachers in grades K-6. The lesson plans are divided into two sections K-3 and 4-6. It has been prepared to serve as a resource for elementary school classroom teachers and not as a substitute for a regular music curriculum.

The purpose of this booklet is to provide (1) lesson plans that have been successfully used in classrooms, (2) a compilation of community, state resources and possible field trips to incorporate music into the curriculum.

INTRODUCTION

American music education is and always has been highly eclectic. Americans have seen fit to adopt or adapt and develop any useful educational concept.

In recent years, three European musical doctrines have permeated practice in American schools: those of Emile Jaques-Dalcroze, Zoltan Kodaly, and Carl Orff. American music education, at every age level, embraces vocal and instrumental performance, listening and analysis, experimentation, improvisation, and composition. In such a curriculum no one of the doctrines, nor all three together, can form a complete course of study. But as an approach, each doctrine or adaptations of it, can contribute immeasurably to the complete or comprehensive American ideal.

The Dalcroze method is based on the idea that the source of musical rhythm is the natural locomotor rhythms of the human body. The major goal of Kodaly's system of music education is to provide skills in music reading and writing through singing. Carl Orff has evolved an approach to music education which starts with the basic element of music that is most natural to the child, that element, of course, is rhythm. And it is through the rhythm of the child's speech and movement that we can best encourage him/her to explore music. Orff also believed that the musical development of children roughly corresponds to the growth of music history; rhythm precedes and is stronger than melody; melody precedes (and is stronger than) harmony. To further reinforce his feelings he designed a set of

instruments to provide children with an immediate way of making music as well as cultivating musical imagination and creativity. These instruments are referred to as "Orff instruments", and many elementary schools own them.

The object of making aesthetic education a central concern rather than a trivial embellishment of schooling has been the aim of all arts educators. But in practice, we have been able to influence only a minority of gifted artistic performers. What we have done is convince the majority that they are inadequate as performers. But their tremendous creative potentials as intelligent viewers, perceptive critics, and sensitive interpreters of the arts are left largely untapped. We need to encourage individuals that performance for personal enjoyment alone is aesthetic education.

In addition to the vast benefits from developing an aesthetic awareness, there are additional advantages to music education which are rarely examined. To offer just a few, consider: encouraging creative thinking skills, increasing the ability to concentrate, decision making, the ability to function in the midst of change, and to build self-discipline.

The challenge to improve music instruction in the schools is obvious. Therefore it is essential that teachers understand the function of music in society, its purposes in general education, and its place in the school curriculum. It is also essential that music specialists and classroom teachers are prepared to work together to meet this challenge.

It is my sincere hope that the material in this booklet will help not only the classroom teachers seeking to incorporate music into their curriculums but also the elementary children who have a right to be able to develop their abilities to respond to beautiful sound with pleasure and understanding.

Fundamental movement is a term used in physical education. It describes simple basic movements such as walking, running, skipping, and galloping. It is necessary that children learn fundamental movements because command of them is essential to being able to engage in free rhythmic play, some action songs, and singing games and dances.

Starting with the natural rhythms of speech--as expressed in the chants, jingles, nursery rhymes, and games of childhood--experiences with speech and rhythm can, with proper guidance, develop in children a feeling for, and understanding of the more complex world of rhythms as it relates to music. Further, it can encourage the ability to perform these rhythms through bodily movement, singing, and playing instruments.

Age Level--K-3

Instructional Objective: Children will listen to the drum beat played in varying tempos by the teacher and respond by moving their bodies to reflect the changes in tempo.

Type of Activity--Entire class.

Time Estimate--One class.

Materials-Resources: Hand Drum
Mallet

Procedures:

1. The teacher will play a hand drum in varying tempos for the children.
2. Students will discuss the changes in tempos from slow to fast.
3. The teacher will tell the children to pretend they are robots where each sharp movement will be done according to the varying tempos set up by the drum beat.
4. The students will move like robots around the classroom being careful not to bump another child.

Additional Suggestion--Have the children take turns playing the drums after the concept of varying tempos has been established.

Age Level--K-3

Instructional Objective: Children will listen to the drum beat played softly and loudly by the teacher and respond by moving when it is their turn.

Type of Activity---Entire class.

Time Estimate--One class.

Materials-Resources: Hand drum (or any suitable percussion instrument)
Mallet

Procedures:

1. The children will be divided into two groups by the teacher and place the groups on opposite sides of the room.
2. Group A will move towards Group B on the loud beats, then freeze on the soft beats.
3. Group B will move towards Group A on the soft beats and freeze on the loud beats.

Age Level--4-6

Instructional Objective: After children have learned the concept of clockwise and counter-clockwise movement, they will move clockwise when the drum beat is loud and counter-clockwise when the drum beat is soft.

Type of Activity--Entire class.

Time Estimate--One class.

Materials-Resources: Hand drum
Mallet

Procedures:

1. The children will place themselves in a large circle and the teacher will guide them in a clockwise movement within the circle.
2. After the clockwise movement ask the children to go "the other way" around in the circle. Explain this movement is counter-clockwise.
3. The teacher will beat the drum loudly and softly telling the children to move clockwise when the drum beat is loud, and counter-clockwise when the drum beat is soft.

Age Level--4-6

Instructional Objective: Children will listen to the drum beat and be able to freeze (stop movement) and internalize the steady beat using the mind's ear.

Type of Activity--Entire class.

Time Estimate--One class.

Materials-Resources: Hand drum (or other suitable percussion instrument)
Mallet

Procedures:

1. The students will walk around the room to the beat of the drum.
2. The students will change direction on the loud (accented) drum beat and freeze in places. While in the frozen position, they will count silently and begin walking again when the drum beat begins.

Additional Suggestions--Have students be leaders (play the drum). Vary the tempo every time a new person is the leader.

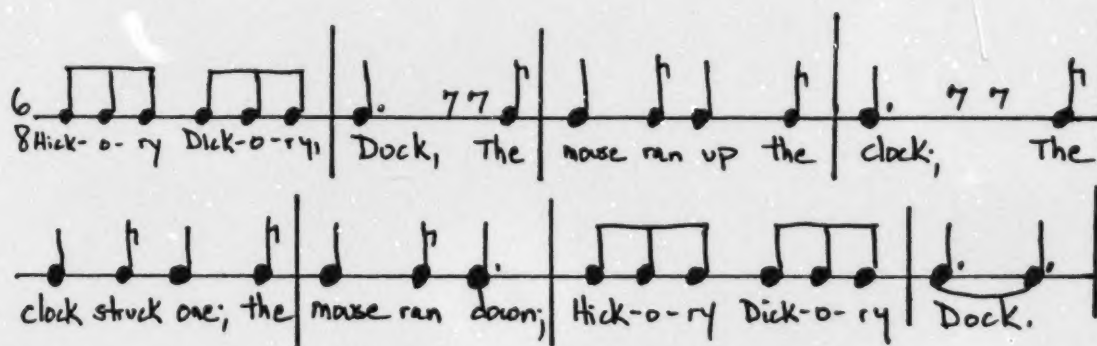
Age Level--K-3

Instructional Objective: The students will develop an awareness of the correlation between rhythm and speech using a familiar nursery rhyme.

Type of Activity--Entire class.

Time Estimate--One class.

Materials--Resources: Orff Instruments



Procedures:

1. The teacher will lead the class in learning the chant of the rhyme Hickory, Dickory, Dock.
2. When the children can chant the nursery rhyme have them clap the rhythm of the words.

Additional Suggestions:

1. Ask children what instruments might make the sound of the mouse, ticking clock, and striking clock. Have them orchestrate the rhyme.
2. While a few children play instruments have the others "act out" the rhyme.

Age Level--K-3

Instructional Objective: After clapping the rhythm of their names, the children will learn the connection between speech and rhythm.

Type of Activity--Entire class.

Time Estimate--One class.

Materials-Resources: Orff Instruments.

Procedures:

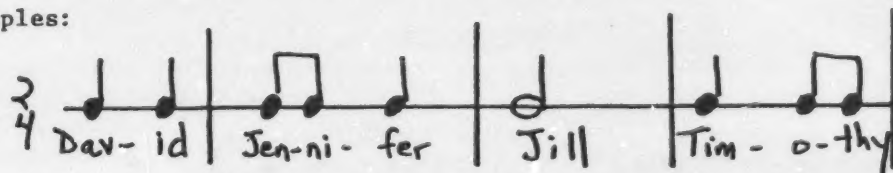
1. The teacher will tell the class they are to listen to the teacher's clapping, then clap exactly what they heard (echo clap).
2. Clap one measure patterns in 4s, using a combination of quarter and eighth notes and rests.

Examples:



3. The teacher will tell the class this time the teacher is going to clap their names. Go around the class clapping and chanting names of children and ask the class to echo each time.

Examples:



Additional Suggestions: Have the children play the rhythm of their names on percussion instruments (woodblock, tambourine, triangle, etc.)

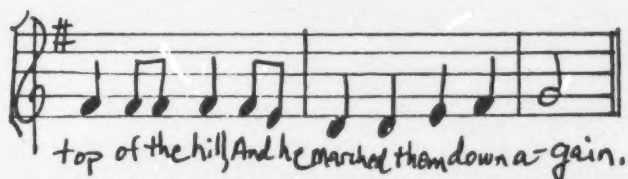
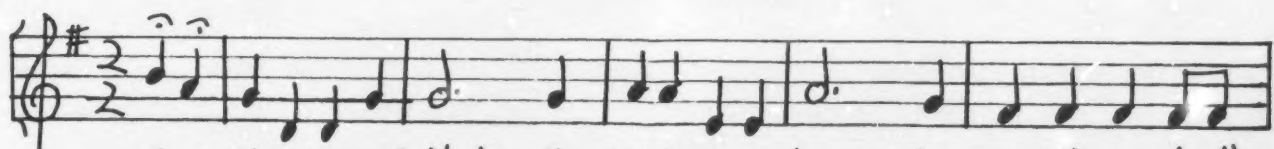
Age Level--4-6

Instructional Objective: After the children have learned the song "The Noble Duke of York, they will make up their own dance and instrumental accompaniment to the song.

Type of Activity--Entire class and small groups.

Time Estimate--Two-three class periods.

Materials-Resources: Orff Instruments



2. And when they were up, they were up,
And when they were down, they were down,
And when they were only half way up,
They were neither up nor down.

Procedures:

1. The students will learn the song "The Noble Duke of York".
2. The students, in groups of four, will make up a dance to mirror the words.
3. The students will perform their dances for the class.

Additional Suggestions: Using the Orff mallet instruments (xylophones, glockenspiels, metallophones, percussion instruments), the students will orchestrate accompaniment for the song and dances.

Age Level--4-6

Instructional Objective: After the students have learned the song "Doctor Foster", the students will create a mime interpretation and Orff instrument accompaniment for the song.

Type of Activity--Entire class and small group.

Time Estimate--4-5 class periods.

Materials-Resources: Orff Instruments

Doc-tor Fos-ter went to Glo'-ster, In a shower of rain; He

stopped in a puddle right up to his middle and nev-er went there a- gain.

Procedures:

1. The students will learn the song "Doctor Foster."
2. The teacher will divide the class into two groups and the class will perform the song as a round (Group B will wait two measures before beginning after Group A).
3. The students, in groups of eight, will create a mime performance for the song.
4. The students, in their same groups, will write percussion and melodic ostinati for their mime and perform the mime action with instrumental accompaniment and singing for the class.

The classroom and certified teachers are one way of obtaining an excellent education, and use of community resources can greatly enhance that education. Elementary school career awareness is a way of teaching, a means rather than an end, designed to make the existing curriculum more relevant and meaningful to students by relating it to the everyday world in which we live. Career awareness is an experimental curriculum, one in which the learner must be an active participant in the learning process, in which learning is accomplished through activities and experiences that go far beyond transmittal of information.

There are some elementary classroom teachers who lack confidence, or knowledge, in their own musical abilities. As a result they never (or rarely) incorporate music into their daily classroom planned activities. The following suggested activities will be especially helpful for those individuals.

Age Level--Grades 4-6

Instructional Objectives: Given a box of macaroni, the students in groups of four, will write and perform an advertising jingle to sell that product.

Type of Activity--Small group.

Time Estimate--Two week period.

Materials-Resources: Tape recorder
Blank tape
Paper
Pencils
Macaroni box
Other products: cereal, toothpaste, soap, etc.

Procedures:

1. The students will listen to and discuss advertising jingles--TV commercials, radio commercials.
2. The students, in groups of four, will write a jingle about macaroni.
3. The students, as a group, will tape and then perform their jingle before the class.
4. The students, in groups of four, may chose one other product to write about.
5. Students could then arrange with their teachers to have their jingles put on video tape as part of a television program. This would develop the skills of language arts in writing the jingles as well as performance.

Age Level--K-3

Instructional Objective: After a visit by several musicians, the class will draw pictures and design futuristic instruments similar to the ones demonstrated.

Type of Activity--Entire class.

Time Estimate--Two-three class periods.

Materials-Resources: Construction paper
Crayons
Various musical instruments or pictures of them

Procedures:

1. After discussing the visits of two musicians to the classroom (middle school or high school musicians would be excellent resource people if professional musicians are unavailable), the teacher will ask the students what instrument they like best.
2. Using a representation of the instrument he/she chooses, the student will design an instrument of the future, that they would use in a band if they were on the planet Mars, "Mars--Tune-Maker", or encourage children to make up their own name.
3. The student may need help understanding how instruments have changed from long ago. Visual aids, such as pictures of musical instruments past and present or actual instruments may help in getting concepts across.
4. The students will draw their instruments and themselves playing that instrument. These drawings can be put together on a bulletin board entitled "The Mars-Tune-Makers Marching Band", which will include everyone's instrument on display.

Additional Suggestions: After the instruments are designed, students, with the help of their music instructor, may wish to compose a class song. Some children may want to carry the band further and actually build their own instruments.

Age Level--K-3

Instructional Objective: Children will listen to and identify the sound effects and musical instruments needed to make a story record effective. They will then produce their own story tape with sound effects and music.

Type of Activity--Entire class.

Time Estimate--One week.

Materials-Resources: Story record
Tape recorder
Blank tape
Miscellaneous materials for sound effects
Records for background music

Procedures:

1. The teacher will play a dramatized story-telling record for the children. Students will discuss what sound effects were used, any instruments they recognize (drum, trumpet, flute, etc.). What kind of music was used for background music.
2. The students will discuss what story they have read or heard that would lend itself to similar treatment.
3. The students must decide the following:
 - a) Who will read the story?
 - b) Which events in the story need sound effects?
 - c) What can be used to produce the effect they want?
 - d) What music would be suitable for background music?
 - e) Who will operate the sound effects, record player, tape recorder?

(The students can form groups for these activities.)
4. The students will then tape the performance.

Age Level--Grade 4-6

Instructional Objective: After students discuss non-verbal ways in which they can tell others about themselves, they will bring in a record to play to the class which they feel symbolizes their personality.

Type of Activity--Entire class.

Time Estimate--one-two weeks.

Materials-Resources: Record player
Records (contact the music teacher in the school for suggested music)

Procedures:

1. Play a variety of music in the class.
2. Ask students how various rhythms, styles of music make them feel.
3. Have students bring in a record which they feel expresses their personality.
4. Play records to the class.

Additional Suggestions: Through images, symbols, pictorial representations have the children answer the following:

My favorite place to be is _____.

My favorite time of day is _____.

I really enjoy _____.

The thing I like best at school is _____.

I feel proud when _____.

and any additional phrases that express feelings that you might want to add.

Age Level--Grades 4-6

Instructional Objective: After having interviewed a professional musician, students will learn the positives and negatives of being a musician.

Type of Activity--Entire class.

Time Estimate--one period.

Materials-Resources: Professional musician
Paper
Pencils

Procedures:

1. The students will compile a list of meaningful questions before the musician visits the classroom.
2. Tell the musician to place emphasis on what he/she puts into their career and what they get out of it.
3. Have the musician give facts and figures for success and failure in their profession.
4. As a summary, have the students explain the positive and negative aspects of being a professional musician.

Age Level--Grade K-3

Instructional Objective: After visiting a local music store that rents instruments, the students will set up a musical instrument rental corner in their classroom.

Type of Activity: Entire class and small group.

Time Estimate--Two weeks.

Materials-Resources: Local music store (that rents instruments)
Paper
Pencils
Rhythm instruments (school owned or student produced)
Plastic recorders

Procedures:

1. The students will visit a local music store and be told about the instrument rental business.
2. The students, in small groups, will establish a classroom "music rental corner" to be used by fellow classmates.
3. The students in a classroom discussion will set up the rules and regulations for using the "music rental corner". (Free time usage, reward for learnings, etc.)
4. The students, in groups of four, will take turns operating and repairing, if necessary, the rental instruments.

RECOMMENDED LISTENING EXPERIENCES

There is a wealth of excellent music available for children to listen to. Children love program music (music that tells a story) and composers have been inspired to tell stories through their music for years. I have listed some of the recordings and not specified particular labels or artists, merely the composer and title of the composition.

Berlioz, Hector:	Harold in Italy
Britten, Benjamin	Young Person's Guide to Orchestra
Copland, Aaron	A Lincoln Portrait Billy the Kid Rodeo
Debussy, Claude	Clair de lune La Mer Prelude a l'apres-midi d'un faune
Dukas, Paul	Sorcerer's Apprentice
Dvorak, Antonin	Symphony No. 9 "New World"
Grieg, Edvard	Peer Gynt Suites
Grofe, Ferde	Grand Canyon Suite
Holst, Gustav	The Planets
Honegger, Arthur	Pacific 231
Humperdinck, Engelbert	Hansel and Gretel
Ives, Charles	Three Places in New England
Mendelssohn, Felix	Midsummer Night's Dream, Incidental Music
Menotti, Gian Carlo	Amahl and the Night Visitors
Mozart, Wolfgang Amadeus	Magic Flute
Mussorgsky, Modest	Pictures at an Exhibition
Ravel, Maurice	Mother Goose Suite

Rimsky-Korsakov, Nikolai

Saint-Saens, Camille

Schumann, Robert

Smetana, Bedrich

Stravinsky, Igor

Tchaikovsky, Peter Ilyitch

Scheherazade

Carnival of the Animals
Danse Macabre

Kinderscenen

The Moldau

Firebird: Suite

Nutcracker (ballet suite)

Overture 1812

Romeo and Juliet--overture/fantasy

Sleeping Beauty

Swan Lake

COMMUNITY/STATE RESOURCES

AND

FIELD TRIPS

COMMUNITY RESOURCES

1. Lynn Alexander Contact person for Vermont Council
of the Arts, also active in Friends
of Music
Phone 862-8819
2. Church Street Center For all music related courses and
instructors
Phone 656-4211
3. Frank Gonzales Owner and Director of The Learning Tree,
has many contacts for music related
activities.
Phone 985-2950
4. Professor John Hannigan Professor of Philosophy and professional
dixieland jazz pianist.
Phone 655-2000
5. Jonathan Landell Craftsman, builds custom flutes in
silver, gold or Baroque style wood
Phone 434-3801
6. Andy Leader Folk guitarist and balladeer, especially
British and American folk music
Phone 426-3820
7. Carolyn Long Contact person for Vermont Youth
Orchestra and Friends of Music
Phone 862-6732
8. Mike Martello Professional jazz musician who has
his own band
Phone 864-9362
9. David Moss Percussionist, who has created his own
instruments as well as original
compositions
Phone 388-2263
10. Ethel Schuele Chairperson, Fine Arts Committee for
the South Burlington Recreation Dept.
Phone 863-5980
11. Y.M.C.A. For music related courses and
instructors
Phone 863-9185

DANCE

- | | | |
|----|--------------------------|--|
| 1. | Burlington Dance Theater | Maggie Hayes, contact person, also involved with movement education
Phone 878-4418 |
| 2. | Mainstreet Dance Theater | Don Miller, contact person
Phone 862-9163 |
| 3. | Folk Dance Group | Ben Bergstein, contact person
Phone 863-6686 |
| 4. | Indian Dancing | Sudha Ramesh, dancer and instructor
Phone 658-2451 |
| 5. | Scottish Folk Dance | Ben Stein, contact person
Phone 863-4105 |
| 6. | Square Dance | Robert Sedlor, contact person
Phone 862-3754 |
| 7. | Sara Melton Keller | Workshops, etc. in dance combined with singing experiences, movement education
Phone 864-7018 |
| 8. | Beverly Nichols | Professor in physical education involved with movement education
Phone 656-4456 |
| 9. | Priscilla Shumway | Dancer, involved with movement education
Phone 655-0061 |

FIELD TRIPS

1. Friends of Music Concerts--Saturday morning concerts and occasionally during school time at either St. Paul's Cathedral or Memorial Auditorium. Contact person, Lynn Alexander, Phone 862-8819
2. Royall Tyler Theater--Attend a rehearsal at UVM, especially a musical production. Contact person, Ed Feidner, Phone 656-2094
3. Philo Records--visit a recording company in Ferrisburg, Vermont
Phone 425-2111
4. The Learning Tree--an "arts" school run by Frank Gonzales in Shelburne,
Phone 985-2950
5. Tourin Musica--visit the Tourin family in Duxbury, Vermont, where harpsichords, viola da gambas, lutes, etc. are hand-crafted. Phone 244-5557
6. Vermont Symphony Orchestra--attend a rehearsal. Phone 864-5741
7. Vermont Youth Orchestra--attend a rehearsal or arrange for an assembly.
Contact person, Dr. Peter Brown, conductor.
Phone 656-3040
8. Wood and Sound Guitars--visit Roger Borys and watch him custom craft a guitar. Phone 863-4611

Vermont Council of the Arts
136 State Street
Montpelier, VT 05602
Phone 828-3291

Special mention is made regarding the Vermont Council of the Arts. This organization has a booklet listing touring artists who are available to do either workshops, assemblies, or both, in schools for the current school year. The Council also has matching funds to cover the cost of fees for the visiting artists. Application must be made to the Council in order to obtain the matching funds. Send for the booklet early in the school year and get on their mailing list.